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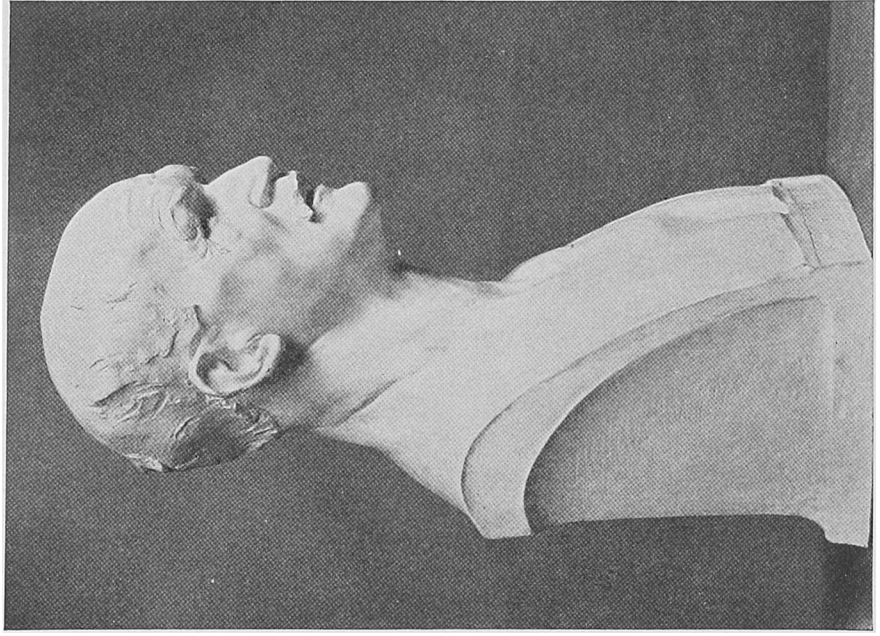
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PORTRAIT OF DR. JOSEPH PRICE
By Charles Grafly



PORTRAIT OF JOSEPH WHARTON
By Julian Story

BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

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EXHIBITIONS—PAST AND TO COME.

The opening of the 75th annual exhibition of the Boston Art Club on January 4, brought together a large number of artists and their friends. The hanging of the 200 paintings was as good as could be expected in a general show where the space was limited. The first view of the galleries was somewhat distracting; but search revealed many good pictures and a few of really exceptional merit. Among the latter Robert Henri's portrait, "Young Woman in Black," was a brilliant example of the modern painting. "Mother and Child," by Louise Kenyon Cox, was a striking picture, remarkably well drawn, and gracefully composed. Genjiro Yeto sent two canvases. Louis Kronberg's "Espanola" was a clever study of a Spanish girl dancer in a picturesque hat. A good study of two Spanish types was Luis Mora's picture. F. H. Tompkin's portrait of C. C. Cummings, Richard Andrew's portrait of two women, S. Scott Carbee's study of the head of an old man, and a portrait head of Walter Gilman Page, merited mention, as did Vesper George's "In the Orchard," and Mary F. Richardson's, Jean Oliver's, Marie Danforth Page's, L. F. Kaula's, Ellen Ahrens's, Alice Tilder's, and Marianne Cormack's portraits. The landscapes were many and good. Louis Loeb's "Morning," and Henry W. Poore's "Reverie of Winter," closely followed by J. G. Enneking's "Winter Evening," Frank Richardson's "The Pool, Ipswich," H. H. Gallison's "Evening Shadows," J. A. S. Monk's "October Afternoon," and Charles Morris Young's "Early Spring," were noteworthy. Among the marines, "Stormy Weather," by W. J. Bixbee, W. E. Norton's "Trade Winds," Francis Draper's "Moonrise," and Joseph Davol's "A Quiet Sea," were very good.

* The Winter exhibition of the American Art Association, at No. 74 Rue Notre des Champs, is confined to sketches. No finished pictures are admitted. Nevertheless a very attractive collection is on view. The club's membership includes many students, who are really unknown in America and several artists of reputation. The display is accordingly very diversified, but excellent as to its average quality. Landscapes and marines predominate. London being a seaport, Mr. Lionel Walden's impressions of the Thames may be included among the marines. There are six of these studies, in each of which the London atmosphere is treated naturally, and consequently with effect. Mr. Mulhaupt, in "The Harbor of St. Yves," shows he has not lost his strong touch. "Entree du Port," by Mr. McKillop, depicts rocks laved by a green sea. F. Wool

sends "The River Mersey," perhaps an ambitious title for a sketch which is none the less effective. G. Varian has several examples of his work, fishing boats seen from a cliff, also "Afternoon" and "Moonlight at Etaples." P. Stanlaws, better known as an illustrator, reveals himself as a painter of merit and shows several small works denoting versatility



AUTUMN
By Florence Este

in the subject. They range from a Paris street to a Breton interior. W. H. Clapp is a colorist, and proves it sufficiently in two groups of four sketches each. Rich coloring is also the dominant note of an "Old Garden," by A. Besel, who has also painted an "Old Church at Villemeux." H. W. Faulkner is another member of the association whose work commands attention. He shows ten sketches, five of Venice and five of other places. George Aid makes an incursion into landscape painting and presents a "View of Noirmoutiers." F. M. Johnson shows striking impressions from Flanders. Henry S. Hubbell, in addition to a small sketch, sends a counterfeit presentment of a Paris cabman, full of char-

acter. E. Polonetski exhibits a portrait. Other exhibitors and some of their works are as follows: A. St. George Huntington, "Normandy Scenes"; R. Ulmann, "The Pont de la Concorde, Paris"; G. H. Leonard, "The Marsh Tide, Wind Clouds, Rain and Winter Effects"; P. Brinley, "Open Air Scenes"; F. Daniell, "Autumn"; H. H. Wessel, "The Pont du Maine, Paris"; W. Hagerman, "River Scenes"; G. Goetsch, "Landscapes and Flowers"; V. Molina, "Flowers"; A. Helsby, "Views from Chili"; G. Carlock, "Scenes at Etaples"; Glasgens, portraits; O. Gaensslen, portraits; D. S. McLaughlin, clever etchings and sketches; Mr. Tillac, dry points; A. Walkowitz, "Night Scenes"; Chester Beach, "Sculpture." Good sketches are also shown by S. S. Menefee, M. O. Heiskell, F. M. Wasse, W. Bowser, J. Robinson and J. C. Kunz.

* An exhibition celebrating the tenth anniversary of the founding of the Society of Arts and Crafts is to be held at Copley Hall, Boston, in February. The closing day for entries of exhibits will be January 21. The latest date on which exhibits can be received will be January 30. The opening night and reception will take place on February 5. The exhibition closes February 26. The exhibition is to be confined to the work of members of the Society of Arts and Crafts and of such other societies having similar objects as have been asked to contribute, subject to the findings of a jury. It will, however, be thoroughly national in character, for of the ten years since the first great arts and crafts' exhibition was held in Boston, leading to the formation of the present Society of Arts and Crafts, numerous organizations have sprung up in almost every section.

* The Lenox Art Academy, 102 West One Hundred and Twenty-fourth street, Manhattan, will open its second annual exhibition of water colors, pastels, miniatures and crayons, on February 20, with receiving days for the exhibits, Wednesday, Thursday, Friday and Saturday, February 6, 7, 8, 9. The jury of selection will be Robert K. Ryland, H. H. Reppert, Isabelle C. Perey, S. A. Mohlte and Ivan Elis Evers. The first annual exhibition, which closed on December 22, showed an attendance of over 2,000. Sales amounted to \$2,000. H. H. Reppert's "Sunrise" was sold for \$300, and a canvas by I. E. Evers, for \$300.

* A variety of exhibitions, lectures and entertainments will be offered at the Art Institute, Chicago, this year. The calendar for 1907 was lately distributed by the authorities of the institution. Contemporary works of the West and of Germany representing characteristic artists will be seen in the galleries of the Art Institute during the season. Work by the students of the institute will be on exhibition during the early part of the year. Modern tendencies in art and the history and development of art will be discussed in lectures by specialists in these branches.

* The Lalauze Exhibition in the lower hall of the Lenox Library Building has given way to one devoted to the late Dr. Leroy Milton Yale. Impressions of his best etchings are shown, as well as some of the original plates, including the one drawn by Gifford and printed by Yale at the first meeting of the New York Etching Club in 1877.

* The French Government has placed on view, for the first time, the purchases made during the current year. The collection is shown in the

Ecole des Beaux Arts, and the catalogue includes 382 numbers. Among the important paintings are noticeable Jean Paul Lauren's picture of his parents; "Dragoon on Horseback," by Roll; "Fete de Nuit," by M. Touche; "The Public Meeting," by Rafaelli, with Minister Clemenceau among the personages, and decorative canvases by MM. Quost and Menard. Among the statuary are conspicuous works by Landowski, busts by Rodin, and miscellaneous marbles, bronzes and plaster casts by Injalbert, Paul Dubois, Lombard, Villeneuve, Camel, Marquest and others.



GLEANINGS FROM AMERICAN ART CENTERS.

Only once have wealthy American donors done better than they did last year. That was in 1901, when they gave a total of \$123,888,732. In 1906 they gave \$106,388,063, or about \$2,000,000 more than in 1905. The feature of 1906, as of the previous year, was the increasing attention given to art. In 1904 contributions to museums and art galleries aggregated only \$898,000. In 1905 the gifts for museums, art galleries and municipal betterment amounted to \$8,705,950, or almost ten times the totals of the preceding year. In 1906 the gifts to these same objects were \$16,849,700, or nearly double those of last year. This increase discloses an enlarged esthetic sense. Otherwise the significance of the year in philanthropy is shown in the sharp decrease of gifts to education, the sharp increase of gifts to charity. Where educational institutions received \$49,638,357 in 1905, in 1906 they received but \$32,492,636. Where charity received \$39,139,365 in 1905, in 1906 it received \$49,397,615.

* At the annual meeting of the Palette and Chisel Club, Robert W. Grafton was elected president for 1907. The other officers are: Vice-president, H. L. Engle; treasurer, Fred T. Larson; secretary, Oswald Cooper; librarian, Fred S. Bertsch.

* A libel law on the lines of the Pennypacker law of Pennsylvania, containing an anti-cartoon provision, which was introduced by Representative J. J. Laton, of Denver, was passed by the House by a vote of 34 to 18. The bill now goes to the Senate.

* General Rush Hawkins remarks relative to some of the Metropolitan's recent purchases: "We regret being compelled to record that in relation to one important matter the public is not permitted to receive the least enlightenment. Up to this time neither through the press nor the columns of the monthly Museum Bulletin, published for the purpose of setting forth novel achievements, has there appeared a single item of information about the prices paid for alleged old master masterpieces and others which of late have found their way into the rooms of the Museum. Personally, I feel almost certain that if a complete list of the prices paid could be given to the public, it would show one of the most remarkable series of absurd misappropriations for interior works of art ever made for an important public collection; and until that information is given out we will not be able to decide whether or not the income from the Rogers fund has become a blessing or proved a curse.